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AAKAAA AAKAAA AAKAAA AAKAAA

Well it's nine in the morning. We've just done another all-righters and I'm watching aerobics on TV, trying away, and trying desperately not to fall asleep... about the normal time for writing an editorial. This one'll be brief...

First I would just like to point out that we are here once again, despite the fact that I have been beaten by friends and enemies alike that *RearGuard* was folded, was dead, kaput. You'd think that people would stop those rumours after being wrong so many times before, but it just doesn't seem to matter. (I'd be embarrassed if I was there, but I'm just a hashtuff type of guy, I guess.)

As for the rest of the nine, well we've got a nice healthy issue here, we'll definitely be out again in October. We're still working on getting a government grant that'd keep us monthly for the next year. Yeah! So 85% to those rumours.

We also got a lot of new people in the staff box below. They're here because they phoned up and wanted to help out. You (I've said it before), it's that easy. And if you've phoned up before, and we haven't got back to you, phone up again. It's not because we don't like you, it's because we're understaffed and probably lost a member.

Next, we would like to point out that WE ARE TOTALLY INDEPENDENT FROM EVERYBODY, HAVE BEEN FOR OVER A YEAR, AND WOULD LIKE SOME RECOGNITION OF THAT FACT.

Thank you for listening.

A nice little Polygram story for your Long time readers will resem-

ble we had a little tiff with that company a while back and haven't been talking for a couple of years. We figured we'd let bygones be bygones and start covering their staff again by doing an Alex Chilton interview. However, when we tried to arrange an interview, the Polygram was told not to arrange anything under the ex-communications under Polygram.

That's fine, we wouldn't want to get Polygram in trouble on our account. Instead, we got an interview sent up from our friend the Mike in Hamilton (where they have normal income stats). The moral of this story: Quite obviously that *RearGuard* has a much greater reach than the pathetic little Polygram office in Montreal.

And we lived happily ever after...

On the other hand, the CRTC has been coming down hard on alternative stations recently, demanding that they be able to justify Every Song Played and that certain material not be played at all during prime times. This is in part because various right-wing groups (especially around Toronto) have been monitoring stations for Bad Language, Bad Music and even Bad Politics.

The is in part the CRTC that has been impacting the programming of any sort of progressive programming stations while allowing commercial stations to homogenize the airwaves with regurgitated 60's pop. A larger, more ignorant, more cumbersome, more stupid body of over-paid bureaucrats does not exist in this country today. Even the Post Office can't compete. If we want any chance at having decent radio, or Canadian

radio, or both, we should get the government to close down the CRTC today before it's too late. Oops, sorry, it's already too late.

Finally, a lot of people have been suggesting that this editorial be about the three-part "letter of the skin-heads" feature that ran recently in the *Montreal Daily News*.

Well, okay, two things to say: One, I'm not a skin-head, I'm quoted as the most ignorant bunch of assholes I've heard in my life. Anyone who can live in the 20th century and believe in White Power has no soul for brains, ain't too bright and should please move out of town as soon as possible.

Two) The story itself might point out a problem, but it does it in a totally sensationalist manner and while it may have started as just another protest (there are mentioned) and isolated quote, no detailed analysis of the problem, no trends cited, no statistics, no prominent members of the underground who might know the overall picture of what's going down. Pissed off.

Of course, that's all we should expect from the *Daily News* and the author of the story, Alain Nolin. He's been a writer who was with the *McGill Daily*, and he's a bigger weenie now. The good news here is that the *Daily News* don't seem to be making any money and should be in untold hell where it belongs quite soon.

There, I think I've been anti-establishment enough this time around, don't you? Ta.

Paul Gott

EN GARDE

Banned Info	4
Letters	5
Circle Jerks	7
SCUM	9
A Little Undercover Work	10
Razorbacks	10
Ludwig Von 88	11
Alex Chilton	13
Cowboy Junkies	14
Alternative Inuit	15
In Concert	16
Filler	17
Sudden Impact	19
Vilain Penguin	21
Pig Farm	21
MDC	23
On The Record	25
For Singles Only	26
For Cassettes Only	27
A.O.D.	29
75% Uncertain	29
Johnny Arse and the Dogs	30
What's Up	31



GoCarGo!

Okay, big news on the local front is that Psyche-Industry and Better Youth Canada (BYC) records are no more. They've been replaced by a new label, Cargo (or "Pain") working out of Montreal.

The new label is being jointly run by Randy Boyd (of Psyche) and Gushy (of BYC) out of the independent record distribution company, Cargo Records. And they've already released their first LP, *My Dog Pepper's 666 The Nighthouse of the Beast*. This might be the only album with the label 'Pain'.

"With Pepper we called it Painos records, but I'm the only one who seems to like that name," says Randy. "It looks like we might go with Cargo Records on the next releases."

The label is off and running, currently completing a deal with S.N.F.U. as well as planning to release material from Beyond Possession and the Asurals.

"Now we have the money to do it properly. With Psyche it was basically me and Dan using an unemployment cheques," says Randy. "Also, we're not as good as we're better able to put our staff across the country."

The label is planning on releasing at least six records in the next year as well as working out licensing deals with foreign labels in order to get shelf space for their product.

"It's a bit cathartic, but I realize from Psyche that starting out with a bunch of unknowns doesn't work so well in record stores. They like artists that sell," says Randy. "I don't think that we would sign the Asurals next if they didn't have a couple of albums out already."

The label is planning on expanding to lesser known artists in the future, however. Their address is: *Cargo records, 1180 St. Antoine W, 8306, Montreal H2C 1B4*.



Pepper are the virginal group for Cargo Records.

The mini-tour-in-hope that pay for Ray's plane ticket and they've done for this semester, with more planned. Meanwhile, out West, Ray is also playing in Vancouver with the Blackouts. The others have also released their own LPs. The Pipeline band is still and are trying to arrange an LP release soon. The problem being that Pipeline records is no more and the band now has to get their tapes out of the studio where Pipeline owns mucha dollars. Negotiations are going well, though.

and the LP should be coming our way soon...

Matthew Band Department: Fall-Safe had a Maritime tour cancelled in July due to technical difficulties. "We got shifted," says Lain. "Our sound man and transportation had other commitments when he made after he committed to us."

Nonetheless, they played some gigs in southern Ontario including the Anarchy convention where a band that looked strangely like MDC

opened up. In Montreal, Fall-Safe opened for MDC...

Quints of the Month: MDC's drummer upon seeing him in his kit: "Man, coming from L.A., I've seen a lot of guys in dresses in my life, but you're the best-looking one," says Lain. "I just don't know what to say to people when you say things like that."

Fall-Safe's starting to run out of LP's and a second pressing ain't planned, so get 'em while they last. They are planning a release of a 7" EP on a German label in December or January and hope to import some back to Canada at decent cheap prices. They've also got some 16-track ("10 vocal tracks" says Lain) recording plans for this month. Ward continues to show for November, should be Fall-Safe with two remaining poetry/musical group *Rhythm Action* on November 3 at Foufous...

It's an Ogg World Department: Beja Voodou are heading out west on a tour with T.O.'s *Shadowy Men On A Shadowy Planet* who are releasing a disc on GO hopefully before the end of the year. The Gruesomes have a new record out, *It's an Ogg World*. Mike Van Dyke might have a live LP out before Xmas while their first album is currently going into its third pressing. The DVDs are also working on a video for *Breakersiders* (What? Not Carding?...)

Olympique Sideburns, John Kennedy Love-Gone Wrong, Triffids—I could go on, and probably will, (clown mt, reading your lines). But no, I won't get carried away—give OZ a go, give Cockroaches a leave and give yourselfs a case of beer for an excellent rag.

A parochial 'male' P.S. H. as your interviews with Toronto based suggests, you're interested in the local scene. The local Montreal music scene. In OZ all we know about Men Without Hats is that they sing a song containing the line "and if you're friends dance then they're no friends of mine." Beja Voodou and others, however, are popular.

The annual Voodoo Bar-B-Q is still annual, happening December 9 and 10 in T.O., the 16th in Ottawa, and the piece of resistance here in Montreal here in Montreal on the 17th. (Hey, you guys, *raise our ass!* Or just *pay for the last one, come to think of it!*)

The Gruesome Party: Montreal's fab four are putting down roots for their third year in the city. "We're looking for a title sponsor," tells someone in the background. "Yeah, we're keep-

ing it secret from ourselves," says band guru, Neil Meantime. Gruesomass is getting distribution in France through EMI, and a compilation CD of the first two LP's is also getting French distribution.

They did an extremely successful cross-Canada tour in May and June, doing 24 dates in 30 days and plan an even larger tour for July. "We're gonna cover every stickin' little place in Southern Ontario," says Neil. "And

Capital Punishment

Underneath all that red, white and blue conservatism, there lurks a mischievous streak of the best, the Town Eyes, The Scarlet Drops and The Whitehorses, are still live highlights but pretty quiet about future recordings. Damn these big record studs.

Skateboard Gods Grav3 4 U are threatening a comeback, but without a howl and a guitars, it looks damn bleak.

Now on the busy side, Precision Shale have lots of new milky tracks that appear to mind-melds outwards of a lot of S.A. Loversong. The Men doing a great *Wise's Farce About Peace, Love and Understanding* while the Waffles tour through *The Other Way Around*. They, by the way, are the same lounge slavers that appear on the latest *Carrie From Canada*.

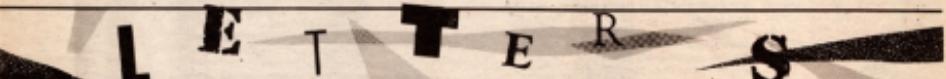
The black, white, white-blacked, country and western family of Jerry or so members, The Black Diamondz are playing again, but their live cassette is still on hold.

Over to the sparkling new crew, The Pale Descents have gone from off-beggin's to a bright future in a couple of short months, although their manager's sonorous in the Vaseline playing trees, so what?

Then there the tends and Skanklings. What an awful name. In fact their songs are awful. They have an attitude, but that matters, an attitude and play unbelievably lame. They're just that we needed.

Speaking of attitude, and no kidding around this time, The heavy metal Partidge Family, Antix, got long time Verbal Enemie Brown so lickerin' up that she agreed to appear in their new video. Could Sister Antix and The Killer B's be far behind?

Touring to clubs! One Step Beyond closed their non-acrobatic doors in June and now twenty small mud-huts find a new hangout, Pig, where the hell are Beja Voodou gonna play now? Maybe the San Galleri's, Galleri's or Club 100, depending on the day of the week. They're here to have fun, and fun they will have, in the white water rafting river, in Bell's, Bell's Club Zone is again a mecca for live bands. But the black lights are gone and you gotta be down low amidst the dancing stampede begins. And they've got an extensive collection of fluorescent tee shirts?



A Little Misunderstanding

Dear Eds. (Readers)

I'm writing to take issue with your latest issue. The Crookroaches (Singles Only section) stink. As a trysting down underwriter it passes me off to see bands like Crowded House, Little River Band and SeaHouse grit-

ting attention. And now this. "Aggressive pop?" Cockroaches personality buggin'g pop. They're so fuckers nice it makes me shit. Their paisley shirts, markable haircuts, faded jeans and up-beat riffs make me puke.

"Surprisingly decent?" Get some good music up ya Blue Rain! Lime Spiders! Moodies! Birthday Party! People seem to think we're a bunch of bicks who take up space. **Fleetwood Mac** is the best band in the world. They're apart from London (inner city) Sydney has the most vibrant underground/avant-gardes/new wave/brash (choose one), music scene.

Others worthy of a listen: The Slaughterhouse, Beasts of Bourbon,

John Kennedy Love-Gone Wrong, Triffids—

I could go on, and probably will, (clown mt, reading your lines). But no, I won't get carried away—give OZ a go, give Cockroaches a leave and give yourselfs a case of beer for an excellent rag.

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P.P.S. "Heads" is affectionate. It's short for *heads* (drinkers) and there's nothing denter to the Aus.

P.P.P. If you don't publish this, I'm gonna find out where you live and play *Johnny Hates Jazz* loudly at 10:00am.

(Heck, we'll print anything. What I can't figure out is how come we can print anything, but not say anything stupid things and not get any letters and then get mad for something silly like that queer review. Anyhow, no off the mouth, I wouldn't dare to the Crookroaches. Of any of the bands you mention. Ta—ed.)

It's a Wonderful World

Dear Warren "Mr. Wonderful" Campbell

Some witness for the wity...

"The only thing worse than being talked about is not being talked about."

Most Respectfully
Yours,

CH...

Mega-Fest Down the Road

by Warren Campbell

Finally a reason to get to Toronto. From the 28th of September to the 2nd of October the first what hopefully will be an annual event will take place. The Toronto Independent Music Festival will be going on at over 20 clubs in the downtown area.

The rest of Canada will probably read this and go, *great*, an independent music festival in Toronto. And the Toronto Journals, "Now we're one of the show business powerhouses of the festival," Ashley Norman, "are attracting bands from all across Canada and are trying to make the representation as national as possible. The reason we're doing it in Toronto is because we're based in Toronto." Of the 150 or so bands playing during the five days there will be a 50-55% Canadian contingent with the rest coming from all over North America, South America, Europe and even Asia. In other words the world.

Hillman, who together with Debbie Ricks and Joanne Small of Joanne Small productions are taking on this endeavour with the full co-operation of corporate sponsors Molson Canadian and most of the clubs in the city: "We're mostly trying to help the bands ourselves and through independent promoters," says Hillman.

A fine example of this took place when I was down at the offices of Joanne Small Productions and a band from Vancouver called the Flow phoned asking about playing the festival. When there was talk of it being too expensive to get to Toronto to play the people at JSM Prod. talked of setting up a tour in the area for the band to make it all worthwhile.

So far none of the international bands have been announced but from a list that I peeked at you can expect some of the biggies in the International Independent music industry will be playing at places like the Cops, Silver Leaf, The Diamond among more. "Our aim is to get a Canadian band to play with an international band," says Hillman. "The going going, says Hillman, Prices for shows will obviously be different depending on the night but indications are that most shows will be in the \$10-12 dollar range.

Not only will there be shows for people to go out but there will also be seminars happening on the 1st and 2nd of October which will help bands on the ins and outs of the music industry. Seminars will be conducted on such topics as shopping a demo, making a video, signing contracts, dealing with both commercial and campus radio stations and touring among others. All of the speakers will be people who have progressed in the music industry and should know what they're talking about.

So go the 56 bands together and hop on a Voyager bus and see some of the better "undiscovered" talent that the mages have ignored.

we're going out east as well, which we didn't do this summer."

Says OG's General of the first tour: "Well, Tony (of Voodoo/OG) toured Canada with the Gruesomes and I, *etc.*"

Talk Shop has recorded a new three-song demo in a basement somewhere on the South Shore which the group's very happy with, but when "it'll be going around in clubs and 'to show our friends' is still a question mark. They haven't been playing much recently, concentrating more on writing new material. "We're not in a hurry," adds Rose. "We find things are going pretty quick..."

Festivals Galore! Department:

Not only is there a mega-festival happening in Toronto (see the story where around here), there's also a two-day festival in the city of Peterborough, that is, DITK Records in honour of the event on November 4 and 5 (that's Guy Fawkes Day for those who care) with 17 or 18 bands.

According to ye olde organizers, the music "if mostly bands and punk and rock 'n' roll, with a little bit of jazz and experimental music." Most of the bands will be from New Brunswick and Halifax, with a couple from Montreal just for good measure...

As the local scenes begin to heat up until the festival, DITK has just released three new releases: The Stretzakoffs (punk 'n' roll), Decade of Dreams (alternative/sound/experimental/you get the drift), and Lloyd Laramie (jazz). Plus they plan a second Vagabond release in the near future along with an LP from Halifax's All Good Children. The east coast is hopping...

If that isn't enough festival fever to make you hit a break down, then wait until January 15 at VGM Records in Montreal, where the now Montréal New Music Festival, planned for March 2 to 12, this year the plans call for "More bands from out of town as well as some Montreal bands we've never caught before because they've



CORE is a new comics magazine available around town. Pick one up, and support local artists.

been on tour." An idea is kicking around to record the festival and release it as a CD.

Speaking of VGM LPs, *Lioness 3* is finally here. After many delays, it's out in Montreal and it'll be out in the rest of the country this month, exactly a year after its scheduled release. Duncan's happy with it but has no definite plans for a *Lioness 4*.

Independent **Mega-Tour**

Department: The largest touring schedule independently set-up that I've ever heard of has been frenzied (by far) out west. While the West Coast is still on the road, the 15, there's no doing a mini-tour down the U.S. east coast into Boston, Philadelphia, Burlington and several dates in New York. They're back in town for a week before they head off for dates in Europe: Holland, Germany, Poland, and 14 dates throughout England.

On October 28, they're back in town, play a show with the band on November 1st and, their godson across Canada for a week, end up down the west coast in December. When they're back in town, "just to make things interesting while they're away, they're releasing a new 8-song cassette before they split off into *Lioness 4* in China." "It's a bit of everything," says the Norman of R.E.A. "One's a commercial, one's an

instrumental, another we have a full band. We also have an acoustic version of the song," AND they're recording at CRSG this month. AND they're releasing another tape when they come back in January. Maybe Norman and Den should take up smoking or something, they've just got too much damn energy.

The Speed Metal Frenzy

Volvod had to cancel a summer tour with Pugly and the Rats. However, they're making up for it now with a new tour in the works. We've heard Pugly the best in making a quick and complete recovery and then going out and partying like crazy. Meanwhile, Volvod will have to make do with their new LP (the fourth) *Dimension Metal*...

The National Campus-Community Radio Organization (NCCRC)

is holding its annual meeting in Halifax. The NCCRC is a loose head of primarily college stations that holds these meetings once a year in order to trade info and ideas and so radio execs can party their brains out. One comment from Gerald of Vodvod about this year's conference: "You never anything if it's called a 'delight'." Thanks Gerald.

One important development at this year's conference was the agreement between the station managers and both Procan and Capac, the two performers' rights organization, over payments to artists. Ya see, these two orgs collect money from radio stations and pay musicians whose songs are played. But before, they wouldn't survey college stations so all the money would go to Top 40 artists. Now money paid by college stations will be put in a separate account and given to artists whose songs are played on college stations. So far the Depta Vod and SINPU (actually paid for being played. "Bum time,"

Mack and the Sons of Three O'Clock Train Department: Okay, the old Three O'Clock Train is no more. Both Scott (guitar) and Pierre (guitar) are gone, replaced by Gordie (drums) the also plays for *Paglareo* and Rick Bullock on "guitar, bass, drums, and whatever else" also plays for Michel Hirsh, Hirsh's still in the band, and Kevin Komodo (ex of Rational Youth, currently with Bruce New Werner) is helping out on (gulp) keyboards.

The source of these changes? Mr. Mack of course. "Someone accused of selling out, but I figure it's just the band growing up," says Mr. Mack. "We can't be a garage band forever."

Aaghoo, they're working on some new material, a new record deal and should be hearing soon in one of these brave New Sessions (then oncoming gig at Bruce New Werner's CBC studio) sometime this month.

"It'll be mostly all-new material next time the band plays," says Mr. Mack. And, on second thought, "Oh yeah, we're not playing live any more. We're working in the studio." And finally, "Three O'Clock Train has always been the MacLennan/Mackenzie project. I'm not doing it, I'm not in the band, I'm not in the music business." Not surprisingly, the debut LP *Playground* released last year widely hailed from radio and record stores which, as far as I'm concerned, is reason enough to buy it.

As for the rest of the scene, names to watch for include Success, Disobedient and energetic Blackgang (a connaît, and interesting, Zap, Cigars and sticks, and Serpentine leading the pack with a LP due out in the not too distant future). The band has a good, lower party feel and consists of three former members of Glamazon and a former drummer from Shanghaier.

National Velvet isn't exactly alone, but they're not exactly anything either with a sound nothing that their label, Full Length LP, could be proud of. The new band, and the Badness, has a lighter and more danceable. The new band as yet unisted by me are debut LPs from No Mind and Pig Farm. Both Range Tapes and the incredible Cowboy Jugglers have signed to major U.S. labels with records in the works.

mento: Have van, will travel. On second thought, if you've got a van, we'll travel."

In the meantime, they have a new four-song demo recorded at CRSG "but as househeads still haven't got around to making copies," says Fred. "I'd tell people to phone (CRSG and KUDT) and request it." Okay. More A.L. info will be got from: Alternative Beat, c/o Fred Gluckmeyer, 735 Cornwall, Suite 101c, Quebec H3X 2M7.

And that's it for yet another... yeah yeah, you've heard it all before. But if you've got some propaganda you'd like in *Banned Info* next month, give us a call at 483-5172. Right. Ta.

Banned Info is compiled from the *Reuter* wire service by Paul Gott and J.B. Head.

The Big Show In T.O.

by David Jones

It's been a summer of changes in the Toronto club scene starting with the Silver Dollar's firing of Elliot Erwitt, their aggressive looking new A. G. Apparatus, and the recent closure of the Viper Room. However, here's a look at some of the changes that have most affected clubs like the Viper and the L.A. Silverheads of local bands. The Dollar decided to promote Toronto talent (and save money) by bringing Lefkow and his band.

Briefly a hot spot, the Silver Dollar is now just another club. No matter, because in the Bloor's competitive T.O. club scene there are others to take over. Accordingly, the Elbow Room quickly snapped up the act-over-fest by the Dollar while Lefkow has been hired to Loo's Palace. Meanwhile, the recently opened Silverman club is showing itself to be willing to handle with Lefkow by bringing in Peter Lata, Circle Jerks, R.O.V. and Death Sentence, not to mention the new Canadian debut of the Vipers.

However, the most interesting changes are in the Corner, Jukebox, Shadown, Minc and Psyche. The Riff is still the favoured home of Neon Bone and Change of Heart, who gave an excellent show a little while back with live Slobots and Kunt Swings.

Changes include the Nags Head for renovations and the Hotel Isabella forever. But the Silver Room surprised everyone by mounting a successful write-in campaign to avoid being turned into a parking lot or whatever. The power that be at the mayor's office have shelved the striking half indefinitely.

The likelihood for the Toronto scene is 'shitty.' It seems that most new bands are either from the west (the whole Gains and Rascal) or from the south, specifically, both bands were forced to cancel planned performances here for unknown reasons.

The hand that rules the road is actually a band of Yanks from Buffalo called Uncle Sam. I don't know if they have reached Montreal yet, but it's bound to sooner or later (or now) if we'll let it or not. Uncle Sam are a scurvy bunch of over-the-top drunks, mowds, lugs-and-wings, trashable metal-glam punks who never short time have managed to inspire a number of equally rabid fans and enemies. Their single appearance at a Canada concert of an unproduced and unproduced semi-staged *Scalp* (solo) evoked rolling off stage, dancing on tables, taking off, and hitting himself in paper, and spraying themselves with beer. The band did it best. *Scalp* (semi-staged) is the debut LP *Playground* (released last year widely hailed from radio and record stores which, as far as I'm concerned, is reason enough to buy it).

As for the rest of the scene, names to watch for include Success, Disobedient and energetic Blackgang (a connaît, and interesting, Zap, Cigars and sticks, and Serpentine leading the pack with a LP due out in the not too distant future). The band has a good, lower party feel and consists of three former members of Glamazon and a former drummer from Shanghaier.

National Velvet isn't exactly alone, but they're not exactly anything either with a sound nothing that their label, Full Length LP, could be proud of. The new band, and the Badness, has a lighter and more danceable. The new band as yet unisted by me are debut LPs from No Mind and Pig Farm. Both Range Tapes and the incredible Cowboy Jugglers have signed to major U.S. labels with records in the works.

mento: Have van, will travel. On second thought, if you've got a van, we'll travel."

THE CIRCULAR SLAM

7 Seconds and the Circle Jerks played two shows on July 17 and 18; the first one I wanted to interview all of the Jerks, but the second time I wanted to interview the band. I only had the opportunity to talk with the frontman of the Jerks, Keith Morris.

ReatGardner: So who is the new bassist?

Keith: His name is Chris Pollock and he used to be in a band called Megadeth. Zander is now playing with Joe Strummer in England.

ReatGardner: So who is the Circle Jerks?

Keith: We are considered a hardcore band but we are basically a hard rock band. If you listen to a lot of our songs, we play a lot of different tempos. We have been accused of being the greatest live band in metal past, though, I believe. We are a three-generation punk band—first being the Sex Pistols, Bauhaus, the Clash, the Damned. Now what I would call a second generation what I would call a similar band in L.A. like X, Green Arrow, the Dillo Serraneros. This is the third generation which is Black Flag, Dead Kennedy's, Minor Threat, on.

ReatGardner: Can you play under the name "Circle Jerks"?

Keith: We don't get a chance to play in L.A. very often and occasionally a show will come up, where they want us to play but they can't let us use our real name.

ReatGardner: Why?

Keith: Some of the places may be 21 and over, on a club that doesn't want the noise of punk rockers on a lot of different levels. They don't like the way they were taught.

So we'll play acoustic under the name "Spankings" or we'll play electric under the name "The Spanking Monkeys." We just did "The Spanking Monkeys."

We just did "Anarchy International" a few shows and we got stopped after our third song. They said, "You can't play that song, that's what we are causing the crowd to riot."

The truth of the matter was that there had been 15 bands playing before us and they had been stopped in the hot sun and once the sun went down it was real easy to go wild.

It didn't matter who was going to play, it was going to get up and move around. We just happened to be the band who went on when the sun

went down. *Faith No More* and the Red Hot Chili Peppers both played after us and also received the same treatment.

ReatGardner: When did the band get formed?

Keith: We formed 8 1/2 years ago. Ding had been in *Radio Krown* for about one year and he got together with me and we used to play together. I used to practice everything every night of the week for four or five hours even if we were playing that night. In those days I was an alcoholab and did a lot of cocaine. Now I've got my mind because I have the energy to do it better.

ReatGardner: Do you play a lot of double shows, like you're doing today?

Keith: No, this is very rare. We don't like doing double shows because we have to be able to play for all the people.

ReatGardner: What are your musical influences?

Keith: I don't have any real influences. I listen to so many different types of music. The Ramones, Sex Pistols, MC5, the Stooges, Motorhead, R.E.M., the Beach Boys, Dead Kennedy's, The Beatles, The Rolling Stones.

ReatGardner: Any change in musical style?

Keith: We haven't spent a little more time in the studio this time. We are trying to do a little more metallic, more heavy metal. But it's not a predetermined thing. We don't

down and say we're going to make a heavy metal record. We just write songs and whatever comes out, we do. I guess we are influenced somewhat by our environment because we are living around L.A. and especially Hollywood.

ReatGardner: Why are you touring with 7 Seconds?

Keith: Because they are great guys, they're great band. We get along really well and things work well with them. It's as simple as that.

ReatGardner: A lot of your songs are critical of America and its policies. How do you feel about that?

Keith: I love living in America because there are a lot of things we have that other people don't. I don't like the police and the government but you are going to have that no matter where you go. God, and here it is to express it, the what you feel you have to do to get by.

ReatGardner: Have you ever been harassed by flag-wavers or patriots?

Keith: No, we have not been harassed by the P.M.U.C. because we don't sell enough albums. Smaller bands have been because they rubbed something in someone's face that irritated them. We are inconsequential to them.

ReatGardner: Have you noticed your audience has changed over the years?

Keith: So, the audience gets older, it gets younger. I think it's a good thing. There is a lot of different people coming out to see us. Punk rockers, skateboarders, skaters, preps, anyone and everyone.

ReatGardner: Do you ever think you're going to stop doing this, settle down and get a "real" job?

Keith: No, I know I will probably stop with the band, but then I will go work for a record company or work in a club, or for a band, road manager, sound, but I will always be involved in music.

ReatGardner: If you could be a vegetable what would it be?

Keith: I don't know. I think it would be a zucchini or a cucumber or a banana because they all have seeds.

ReatGardner: Interview conducted by John Stack.



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- NEW LP IN SEPTEMBER

SCUM is an old name in the Montreal music scene, but it's a new band in the neighborhood. After losing members last year, the group was recently reformed with only one member of the original group remaining. Two new members, including Pat Georges and guitarist Jim Ross, talked to us about the resurrection...

RearGarde: It must be difficult coming into an established band like SCUM and being the new vocalist and frontman...

Pat: Yeah, it is difficult to compete with the original band's vocal, but we really don't have to compete. I'm just gonna do my own thing, hoping that people will like it because it's not the same. As far as the old songs go, they're still pretty much the same but they have changed a bit just because of the new line-up.

RearGarde: What's the line-up changing?

Jim: There's myself, I play the second guitar—we now have two guitars, a new bassist, Keith Ambrose, a really good bassist, Michel Lévesque is on drums and Georges Pearson, the remaining member from the original SCUM.

RearGarde: So Georges is the only original SCUM member.

Pat: Well, we had the line-up before it broke up. I'm currently not an original member, but I had been with the band before Jean-Luc left for the Nuns.

RearGarde: So had the group actually broken up for a while?

Pat: Yeah, for about four months. Georges got really depressed and Andrew, my old bassist, and I always talk about getting Georges back into it. And when we finally did, Georges and I decided to re-harbor in the band—for some reason the didn't seem to fit the style again.

RearGarde: So now you're a brand new SCUM. You have thought about changing your name just to do away from the old comparisons?

Pat: I'd like to change the name, but our place is SCUM. I don't want to change it—Guitar George still plays the songs and the style is still the same. It's not like anyone in the band before contributed musically or lyrically. Georges did all of that. Maybe we could call the band 'Georges and SCUM' or something. (laughs)

RearGarde: 'SCUM II' or 'The Re-

nurs of SCUM'...

Jim: Or 'SMUC'—just change the letters around.

RearGarde: Does it ever feel weird, saying you're part of SCUM?

Jim: It does for me. I've only been in the band for four months but it's like I started right now 'cause there was so much happening before I was in the band and now I'm just sorta the new kid on the block. I'm just wondering if people are gonna accept all these new members and get into it the way they did before.

Pat: When I first joined the band, before the line-up, it was a little weird for me because a lot of the band still were there. The only thing that I was worried was trying to get people to like me as much as they did Andrew, because I remembered seeing shows of SCUM with Andrew and he's definitely a hard guy to beat on stage. He was energetic and he'd been playing the songs for a long time—he really left for the French. But it's cool because the new band style comes out. All the new songs have been completed by the whole band even though they've actually been written by Georges.

RearGarde: Is your set mostly old or new songs?

Jim: Well, it's about half old stuff, half new. The old stuff has been revamped with the second guitar it's been swapped up. It's all of some songs, but I've swapped.

RearGarde: I notice you have several members from the Martines.

Jim: Actually, Pat and I are the only two from the Martines. We're from

New Brunswick. **RearGarde:** What is this thing about coming from the Martines—it seems a lot of Montreal bands have members from there nowadays.

Pat: You gotta get out of there fast as you can. I'm from Fredericton, so I'm coming from the Martines... To be honest I was there, about eight years—I was in Halifax before I moved to New Brunswick—I was there in the same and everyone was talking about moving to Montreal. These two guys, Steve Smith and Ewan MacDonald, they were the ones who started the whole thing. They moved up here and for years, everyone was talking about moving to Montreal. Ewan did it, let's move to Montreal.

After that I moved to Fredericton and none of these wanted to leave which was kind of bogus, but then after a few people did it, others started too.

RearGarde: Is there a scene happening in Fredericton?

Pat: There is a scene, but it's not quite as big as in St. John's, but there, Jim is from Fredericton more in the style. There's not much rock stability in Fredericton. Jim's but it's just really hard to get things going in these smaller places because you have a certain scene. I was doing shows in St. John's and the same people would come to all the shows. They were real dedicated and into it but it just didn't have the capacity you need. We had to go to a band from Toronto and 100-150 people would show. I'd lose a lot of money or just barely break even.

Pat: Yeah, I used to put on shows with this guy called John Boushaw who was the student president at the University of New Brunswick, and he'd fund all the cash and I'd get the bands and we'd put on shows at the student union building of UNB. And they'd hire 20 campus police and it would be like total campus police and everybody who bumped into them would get beaten up.

RearGarde: Sounds like Concordia society... Someone around here wants to know if any of you guys are from the States.

Jim: Not really. Actually, Georges was born there so he has dual citizenship. But that doesn't help in getting shows because he's from the States, the border and it doesn't seem a thing.

Pat: There was actually three people who had dual citizenship with us when we tried to cross the border—Dave, this guy who was going to road manage us, one of the drivers, Dominique, who had lived in West Virginia for a while, and Georges. And they still wouldn't let us over the border.

Jim: And they took away Dave's citizenship from him.

RearGarde: Your new demo is called 'The Hell Mix'...

Jim: (laughs) Well, I did that, but the reason I did it was it was just a joke, but it kinda's been permanently dubbed that now. The reason for that is that when I did it at McGill University and it was supposed to be a demo that we could show around.

Pat: And it was supposed to be mixed properly by this chick called Barb...

Jim: Barb's her name. Barb. (Laughs) But she really didn't do a great job. She

really did a rush job.

Jim: Yeah, it really didn't turn out the way we wanted so we've just been using that as best as we can around the city.

RearGarde: Sounds a lot like the old SCUM.

Pat: Well, it's the same style. Georges has written some of the new stuff before the old SCUM had broken up, and I guess he just never had the time to put them together with the band. I don't feel it's a lot like the old SCUM.

RearGarde: Any differences you can point to in the new sound?

Jim: Well, the vocals are definitely more aggressive, more powerful, too. Georges is writing a lot more of metal-type songs. I think that's a big progression right there. And Phil, the bass player, is really good and he's putting a lot of fills and riffs.

Pat: Phil's from a metal background, he's putting in a lot of metal-type riffs, and Georges is also writing songs with a more of a metal-type influence. So I think he's really progressing for anything like that. And we're not a hardcore band either, not any more.

RearGarde: I never really considered SCUM hardcore.

Jim: Thanks. (laughs) But that's the way the hand always seemed to get classified.

RearGarde: You played several gigs before setting up your first Montreal show. How did that go?

Jim: We wanted to get some money together to get down to the States. We had this mid-tour set up, but that got cancelled when we got turned back at the border. And we also wanted to get a feel for the music—a warm-up for the American tour that never happened.

Pat: Not only for the Americans tour, but also for the European tour. It would be important to play other shows before Montreal so we could be really good here because I guess it's one of the most critical cities in the world to play.

RearGarde: Now that you guys have a Montreal show under your belts, are you going to play more often?

Pat: Probably about once a year. We'll be playing some shows in Montreal, but not necessarily every year. It would be cool to play the big shows, like the Palais Longueuil, and outside the city in Sherbrooke and Quebec City.

Jim: We don't want to do too much of an overkill, like some bands in town have done.

Interview conducted by Paul Gott.

the return of

SCUM

SCUM

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By
Marc Thivierge of LEZZARD Magazine

LUDWIG VON 88

Paris au printemps. Le ciel est clair et sans nuage, mais le temps pluie frisquet ne pousser à résister un peu, question de ne pas geler en allongeant les rues à la recherche de ce local mystérieux, non loin des murs de la Gare, juste de la Seine.

RearGarde: Les Ludwig Von 88, le nom a sûrement une relation avec le grand compositeur classique.

Bruno: Ça une origine secrète, seul les émissions de radio ont le droit de savoir.

Karine: Alors si vous, vous, vous inté-

RearGarde: Vous êtes pas les gens à l'origine du groupe?

Bruno: Non, il fait, on sait plus...

Karine: Mais disons qu'il y a eu des gens très instables au début où il y a eu une vingtaine de personnes qui sont passées, ils passaient vite.

Bruno: Ils s'arrêtaient à peine!

Bruno: Ça fait rien tout le monde. C'est un disque assez bien parce que ça le passe une fois et puis après la peine. Karine: Et après, comme on disque il s'était bien vendu, pour que les gens le trouvaient très drôle...

Karine: Quel Eh! Eh on a vendu que la moitié alors bon! Ça nous a pas tellement servis.

Bruno: Alors après on a fait le premier 33 tours *Haus La La*.

RearGarde: Sur Bonolage. C'est des amis?

Bruno: En fait nous on connaîtait les Béras et puis les Béras étaient sur Bonolage. Et on faisait des concerts avec eux et puis voilà.

RearGarde: Automatiquement.

Bruno: Oui, c'est ça. On avait un groupe de rock qui jouait pour un studio gratuit alors on a enregistré sur une bande magnétique verte Bonolage. On l'a dit: "Véritable! On a fait ce qu'il y a de mieux, ça fait bon". (Rires)

Bruno: "Comme avec Michael Jackson et Madonna". Il est dit: "OK, on prend!" Bon ben ça a pas terminé ses promesses mais... il fait un peu mal.

Karine: Et puis après on a fait quelques 45 tours.

RearGarde: Entrer le premier?

Karine: Non, d'autre part. Y a un *Lies Trois P'ris Kengsen* qui est en rapport avec les remontrances de révolte dans les manuscrits d'écriture "86".

Bruno: C'est ça. Il y a un poème qui parait dans les manuscrits comme quoi les enfants devaient absolument consommer plus de 1/2 litre de lait par jour parce que les personnes de la communauté européenne recommandaient de faire à l'enfant, les enfants, de tout vivre. Ils ont défilé. (Rires) honnêtement.

Karine: On a fait une chanson *Les Trois Petits P'ris* qui dépeint leur révolte contre leur papa, leur maman.

Bruno: Parce que Pasqua & C'ois, le chef des vaches en Europe...

RearGarde: Non vraiment pas. Un peu d'horreur sur vos escapades.

Karine: Alors au début y a eu un 45 tours qu'on a enregistré sur un grillage. C'était *It's Not You*. Ça donne une bonne note.

Bruno: C'est un 45... on a pas fait un deuxième mais depuis si on a pas fait un morceau vraiment plus horribles.

Karine: Mais on avait des beaux mélodies. (Rires) Oui, et plus on a fait un 33 tours qui s'appelle *Haus La La*...

Bruno: ...et ça a fait 3.000.

Mission.
RearGarde: Les textes sont politiques? Karine: Tous, très, très politiques. Notamment celui de *Haus La La* où les textes c'est "Haus la la, haus la la, haus la la la la la la". (Rires)

Karine: C'est politisé mais pas tout, mais au deuxième ou troisième degré ou au quatrième degré.

Bruno: Dix-huitième des fois.

Karine: Qu'est-ce que vous entendez par politique?

Bruno: Ça dépend de vous. Soit, je sais pas, mais je crois que le politique, qu'en je sais pas comment ça passe au Québec, mais je sais qu'à États-Unis, c'est pas du tout la même chose qu'en France. C'est pas mal pour le prendre la tête et pour poser des questions.

Bruno: Nous on se moque un peu de tout ces gens qui se prennent la tête avec les politiques, mais sans quand même pas se moquer quoi!



RearGarde: Mais qui se voudra empêcher que vous finissez pas?

Bruno: Oui, ça va jusqu'à ce que j'arrive, mais on le prend pas au sérieux.

Karine: Ça nous impressionne ou ça nous déprime?

Karine: On trouve un peu ridicule qu'il y a des gens qui dépendent tant d'argent pour faire leur musique.

RearGarde: Un poète disait il va faire tourner la page et poser d'autre chose.

Karine: Oui! Mais on ne parle pas trop. On se fait pas que ça. On parle peu de tout, mais comme c'est varié, les gens qui veulent croire qu'ils peuvent, ça se retrouvent. Nous, façons de guérir est sûrement politique, mais on

se sent pas de la politique pour guérir.

RearGarde: Vous ne vivez pas, pas, pas en France, les mêmes problèmes de langage que nous avons. Comment voyez-vous que les groupes français qui chantent en anglais.

Bruno: On a fait des chansons en anglais. On a fait en allemand. Comme on part pour l'Allemagne alors il fallait une chanson en allemand. (Rires)

Karine: On trouve un peu ridicule qu'il y ait des groupes qui essaient de chanter en anglais alors qu'ils ont un accent complètement pourri et qui arrivent pas à faire des paroles en anglais.

Bruno: Quand on a fait uneournée japonaise on a fait un morceau en japonais.

Karine: Eh là, on a ya morceau en



japonais, un morceau en anglais. J'avais fait un morceau en français aussi et il n'a pas vendu. (Rires) Et si un jour on vient au Québec, il faudra bien une chanson en québécois.

RearGarde: Lisez-vous souvent sur Allemagne ou sur France?

Bruno: Pas trop, mais je lis quelque chose. Ça m'intéresse. Ça m'intéresse, mais je lis quelque chose.

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Est pour laquelle est nul. Il faut l'écouter du Club "Club 88" à Paris. On peut pas l'écouter, parce que tu fais le groupe d'aujourd'hui qui débute au début. Il y avait une personne qui a formé le groupe avec une autre personne et la première personne n'a pas pu passer, mais la deuxième avec une autre personne aussi.

Bruno: ...sérieux.

Karine: Oui, voilà... et c'est un peu ça que l'on a dans nos têtes, il y a des choses dans l'histoire.

Bruno: Quelque chose qui est pas dans l'histoire, mais qui est dans l'histoire de l'art.

Karine: ...et ça va jusqu'à ce que j'arrive, mais on le prend pas au sérieux.

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ALX

Alex Chilton has been around music for decades, literally. Starting out with the Box Tops, he had some major commercial success in the '70s, he's worked out with his own band, Big Star. More recently, he's been a solo artist, writing recordings, producing books (including *The Cramps*) and playing for bands including regular recording stints with Tom Waits' *The Pancake House*. Following is an interview done with Alex by The Mole in Hamilton, a city that's rock'n'rolling itself, and which has much more intelligent record companies over in certain countries.

First time I came across Alex was back in '82 when he was washing dishes in New Orleans. Gary Topp and I were wondering what happened to him, and he suggested I call his mother. I left a message with her, thinking I would never hear back—after all there had been more than a few legends built around the fact that he'd left town or been. However, as things turned out, a few days later I got a collect call from the "Maple Leaf Hotel." "I thought it was appropriate," said Alex. The idea at the time was to send up written music to some local musicians and have him come up alone to play. Nobody took him up at the time which says everything about nothing.

Several years later I found him at a 24-hour Rochester bar with the wiz circa Freddie Tavares. A great show and oddly enough he remembered our conversa-

tion seems to be the same. I just do what sounds good to me, and it's that simple. What's complicated is to make it like everything else.

RearGarde: The main thing I notice is that you draw from a rich blues and soul background. I'm thinking of those "second-fiddle" songs on 3 songs from *Lost My Job to Make a Little Love*—that's a blues thing, taking the personal personality and injecting it into the records.

Alex: Well, there are a lot of great pieces of music around that don't say my personality. Like singing about being broke or somebody who's been through a lot of things. I'm constantly coming into some bread, all those things are things that I can identify with and relate to. And it's natural for me to speak those words, you know? Singing about being broke comes natural to me.

RearGarde: Let's move on to more pleasant topics. The track on *Feedline* I've called "Please You Love," a follow-up to "Wise Up" on *Trout's Tongue*, but find out in more explicit terms (it's a conversation between a pimp and a hooker with drug reference). How did you drag that up?

Alex: A friend of mine in Minneapolis who manages the Replacements, Peter Jesperson, said "Listen to this," and I said "My goodness, that is really wild," and I looked at the record and I realized a NOLA production meant it was from New Orleans 'cause that's the abbreviation, and I thought "This is incred-

ible, what this guy is saying here." It's from '76.

RearGarde: For the past three records the emphasis seems to be on putting a collection of songs on record as opposed to your singer/songwriter position in the 70's with the weight of the world thrown over your shoulders.

Alex: I don't know... the way we record, we must have recorded 30 songs in the process of making this album and I just used the ones I liked. I don't write the best. I think there's a natural sort of a... Everything a person does if they've got some kind of talent and taste in what they're doing is going to hang together, you know. I think of all the songs on the session we could have used any combination of them and you'd say the same thing. I write the only things I can write and if they fit in with the rest of what I do, that makes sense, it's natural.

RearGarde: The kick-off song on *High Prior*, Take It Off, is really obscure. Is that a local Memphis thing?

Alex: I heard it in New York. A girl I knew played it for me... she also taught me to another thing that's sort of a local word... thing called "Rascal," another song rap'd called *Pimpin' Sould*. *Funk It Off* was on my tape deck for a long time. And we started doing Take It Off, a good piece of music written by a girl named Eve Dushy... whatever that is.

RearGarde: On the album you do a

version of "Jesus, What a Name" that's before I matured, I think.

RearGarde: Any further from that point in your career for you?

Alex: Yeah, and I'm the Stevie in a good one. There are a few more that are good and there are fragments that are good.

RearGarde: The *Boogaloo* single would be from that period '76...

Alex: '77 actually.

RearGarde: There's a good story about that... something about the *Emancipation* series and an Australian record made it.

Alex: The first *Emancipation* movie takes place in Bangkok and I was sitting there, watching this dirty movie and thinking "Jesus, what a name for a

town. Why don't they say anything about what an outstanding name for a town this is."

RearGarde: And this Australian guy came up with the opening lines...

Alex: Yeah, Lenny Lindon. I was explaining to him my concept about making this song about sex, you know. Something that's make it innocent and something that's make it dirty. I played but at the same time you're saying "the dirty word". And he said something like "Blow's a little thing that's gonna please you, just a little town in Micronesia..."

RearGarde: Getting back to more recent material, you do a gospel number, *Come By Here* on the LP. To take a look at the title and adapt it to basically this format is something remarkable. How did you come across that?

PHOTO: CHRIS SALETES



Alex: I was looking around gospel records and I said "Here's one that smells good" and I took it home and there was *Come By Here* on this LP. When we were recording we tried it and it worked out well.

RearGarde: What have you got for us in the future... any production or releases?

Alex: I don't know... there's a group in Berlin, a sort of French group from Berlin (1) that I may work with this summer.

RearGarde: Hmm... 13 and 14 year old girls?

Alex: Nooo... they're quite a bit older than that, but I may do something with them. I'm not sure if I probably won't be until next year that I start doing any recording again.

Interview Story prepared by Brother B.F. "Hickey Moley" Mowat

COWBOY JUNKIES

by Maggie Definition

I am a big Cowboy Junkies junkie and so are a lot of other Montrealers judging from the capacity crowd which stacked up in the Fontainebleau Electrica their last time around. I was sitting on the floor with someone on my head and someone else foot up my butt.

We were all getting a bit flirty in this position but when the music started you could hear a pin drop. Something about the haunting voice of singer Margo Timmins makes people stop what they're doing and stretch out their ears. The seven piece band, four Timmins, three non-Timmins sources, to transport the music around a dance-like atmosphere and let's just say I only had one beer.

I have to confess I had a feeling the show might not be that good so I printed a tape of it on my little reporter walkman and have been listening to it myself intravenously ever since, poor recording quality and all. If I had had the cash, I would have bought both their albums, for one off price. The first, *Leave off Earth Now*, and the latest, *Time Sessions* recorded in Toronto's Trinity Church. *Leave off Earth Now* was recorded in a Toronto garage. One microphone is all the recording equipment the Junkies used on the two albums. "The process is digital recording and it's a special mike. It's a really fantastic microphone which we producer owns. We have a special cable and a special microphone. Close or far depending on how loud you want them and you just play; like we'd be playing here."

You get away from all that tracking, we don't have to do any over dubs or

anything like that. Plus it gives us a chance to play as a band and play off each other which we can't in the studio.

It's really dead in the studio. With this mike we get a really good sound, so we get the best of both worlds. Good sound plus the feel of a really good jam," says Michael Timmins. Belatedly I asked how I got a chance to talk to Michael and Margo as well as assorted other band members who happened to be walking by looking for beer and what not.

About their style of music, to label it or not, "We're sort of being labeled everything these days. Folk, country, blues, psychedelic, we don't know we just pick a label of the day and go with it."

I guess all those influences are in there and people just pick up on what ever it is that they particularly like. Our ideal is to get to the point where the music sort of defines itself. It's Cowboy Junkies music and that's what it is and people understand what that is when they hear it."

Now that they've got new songs they've been writing, "It just happens naturally, we've just become more confident of what we're doing in all aspects and this is another aspect which we've added. We've had more time to do that lately, trying to get a sound together that we liked."

Initially, we'd always be playing as a band and then I'd have to have it as much. So Margo and I can get together more and think in terms of genres and structures and the band can pick them up right away because we all know the niche we fit into and everyone



PHOTO: GLENN MARTIN

knows their job. That's why I think we're writing a lot because we have the time for it."

About their plans for the near future, "A lot of people seem to be interested in us these days so we're sticking close to home. We're hoping to get over to Europe this fall. Sign a distribution deal over there this summer and then after it's all sorted out we'll go over there tomorrow. You just have to go for it and hopefully it will all fall together. It usually does."

Long range thinking, "We're taking it very slow and enjoying the process and as we go, the main thing is that the music gets stronger and that's the central thing obviously. It gets stronger and stronger and stronger together. So when the next step comes along if it's not frightening or difficult or odd, it just seems to fit right in and it doesn't seem to distract the music."

About being musicians, no ever glorified rock idol fantasies here, "We always make sure that what we wanted was possible to do and once we'd done we'd move about what is next rather than what's this week we want to be on the cover of Rolling Stone. Why would we want to?"

But a lot of bands do. That they have these really strange, wild ideas of what it's supposed to be by in a band and why they're in a band. I think it really screws some people up. Even if they do achieve their fantasy. Once they get there it's like, How the hell did I get here and why?"

About this interview, "If you need more background on us just make it up!"

DOING THE BLUE FUNK

Electric Centipedes

AFTER WATCHING "MAWDE BARLO'S PETROLEUM JELLY FANTASIES" ON PAY-TV, MARTIN RE-EVALUATES HIS CATHOLIC VALUES.



PHOTO: GLENN MARTIN



THE ONLY ALTERNATIVE

In the ever-changing world of the Montreal hardcore scene, the Alternative 45s are now one of the city's older bands. Even with a couple years behind them, some solid songs, and an energetic stage show, the band still hasn't taken off the way it should.

To find out the whys and wherefores of this situation, the whole band dropped in on CMQ's Maxic Underground Montreal show for a chat. Wick four people supplying one-liners, it was impossible to keep track of who said what, so we've got to go back to fill in the gaps for you, following this fainting quote: The band includes Drew Krip on vocals; Mark Charnier on guitar; Keith Marchand on drums; and Fred Gluckmeyer on bass. We discuss the band's biggest problem: that they have a bad attitude...

Last thing I heard, you guys were turning reggae.

"Nah... Maybe beginner reggae."

"White kid reggae."

"White suburban kid reggae."

"You guys have been around for three or four years now, haven't you?"

"Just two. It only seems longer..."

"When did you change from a punk band?"

"Last summer."

"We were never really Punk Rock... Hank Rock. Pure Hank Rock."

"What a wise guy. Who is this?"

"Isn't he the keyboardist?"

"He's Gavin Christ. Our road manager and social guru."

"We do a little bit of reggae once in a while. But 80 percent of our material is more rock style. It would be kind of silly if we started playing reggae left right and center. We're not really a lab Love type of band, we play it because we like the music."

"I don't see you guys headlining a lot of shows. Is this by choice?"

"Yeah. We can't draw."

"You draw for us headlining a show would be show as many people an could fit in the room."

"...Our families..."

"...Mostly my family..."

"We don't plug ourselves. We don't have any hype whatsoever. So you'd have to know us to come to one of our shows."

"How come you don't get a manager, since you're doing so well?"

"We're self-managed. Way to go..."

"We're too-handsy and too lazy to go out and plug ourselves like the Doughboys or something."

"No manager would have us."

"Pls we're poor. We've got no record to push or anything..."

"Besides, we've got a bad attitude..."

"Is the sound of the band changing at all?"

"Yeah, it's evolving. I think since Fred got into the band, it's been changing a lot. He's brought a new funk and reggae influence to it."

"What about moving into a noise band. They are to make a lot of noise."

"Nah. We've got too much soul for that. Too much feeling. Too much funk."

"It's not an overwhelming influence. I mean, if the Supremes turned up to one of our concerts, they'd say 'Jesus, these guys are horrible! They wouldn't say 'Jesus, these guys are nice!'"

"We're really trying to put a little more soul in it."

"So if you guys have been around for two years. You don't have a demo/tape out, you've just got this lousy live tape..."

"To sum it up in one sentence, we're not there."

"We're lazy."

"That's it."

"We're disorganized..."

"You have to use us live to get the real feel. We're a live band."

"I've heard a lot of good things about your guys from us."

"Who said 'em?"

"They asked me to be

identified.

"Good choice."

"I think definitely that in the last few months after getting our new bassist, Fred, he's been helping us out. He's been putting in his two cents and in that way, he's been helping everything along. So we're all ready to continue and our live stage show's a bit more..."

"Fred's buying dinner?"

"No, Fred was like the cue. He's not God or anything..."

"I think the first year-and-a-half of the two-and-a-half years was just kind of creating shows, putting shows where we wanted to play. Now we're a lot more organized. We're gonna get some things accomplished, hopefully..."

"Are you guys a political band?"

"I guess we're along the lines of Fall-Safe because..."

"Because we share the local with them..."

"We copy everything they do. We take notes..."

"Well, put it this way, we're more political than a band like Sane or Desert. Somewhere between Sane and Fall-Safe..."

"Well, let's put it this way—we take a more political stand than Fall-Safe and we've got a song about it. That'll sure it up nicely rather than bugging for hours about it..."

"We're a reactionary band. We see something, we react to it..."

"Yeah, I got allergies. Terrible reactions..."

"Do you ever get people who go to your shows and just leave?"

"E.J. Breaks once..."

"Not enough people are bothered to come to our shows..."

"I think that only people who know us come to see us, so they all like it..."

"But you play a lot of shows with other bands, so you just get them fan reaction too..."

"I guess at our recent show with the Rheingold Pigs, there were a lot of people there and we had a really good response..."

"Yeah, it's been really favourable for the last six months or so. I think things are taking off, compared to what they're not of the band is saying..."

"Yeah, there does seem to be a certain attitude problem here..."

"Well, I'm trying to shape them up, but they're just not working properly..."

"I'm just joshin', I'm just joshin'..."

"If you could back up any Top 40 band, which one would it be?"

"John Cougar..."

"Yeah, we're gonna play the forum when he comes back in the Spring..."

"No, the Bangles. Cuz they wear short skirts... I'd like to kick them up..."

"What do you think about all the bands that are to be hardcore or Paul or whatever that are going towards heavy metal?"

"I know where the backs are..."

"Yeah, I think it's a sell-out move. It's just another reason to bang your head, or hit someone else in the face..."

"They might惺惺相惜 like the music, you can't just say they're out to make money. Some are in it for the money, others just progress on a tangent..."

"Are you guys going to progress on a tangent too?"

"Nah, we'd like to stay on the same line forever..."

"Kind of like the Beach Boys. The same music for 30 years..."

"Well, this is just my opinion..."

"So it doesn't count..."

"Yeah, we'd kind of hope that as we grow, we'll change. Like, it would be nice to end up like Tupelo Chain Sex and be incredible jazz musicians, but..."

"Probably not..."

"Probably not. We'll just keep playing what we know..."

"After this interview, the band went to New Jersey to record a demo (with great ideas), hopped up to Mr. T Experience (another record store), and actually recorded a demo, which they're currently working on, making into a reliable tape release available in record record stores. Unfortunately, you won't be able to catch the band line again until February as they're taking some time off for school and other business..."

*"A final note: This interview was much delayed due to the backlog of interviews we've got here at *Reverend Gardo*. However, it was the most demanded interview of any we've recently done. Maybe the band's a little more popular than they think..."*

Interview conducted by Paul Gott.

PHOTO: DEREK LEBRERO



16

Emergency Radio, Vegetables, Alternative bands, Sons of the Desert, Doughboys

Hale D'Urfe Fire Station

June 18
Why would I go all the way to Hale D'Urfe for a show? Well, I had left all the bands a well-worth while.

I got to the fire station too late to see **Enormous Radio** (it was a long and strange route), but I was told they played a lot of covers and some of their own songs. Then I saw the **Blowdowns** **Vegetables**. They played a strong set of distortion guitar with some good solo work. They had good vocals and were generally quite tight. For me, the highlight of the night was **Emergency Radio** to keep all the blenders hopping and happy.

That night was my first **Alternative Radio** experience and I was decidedly impressed. No-speed metal should not outrage should outrage. These guys were a bit like this anyway. **Blowdowns** thrashed through a great set with the singer jumping around and the band diving all over the place. They even made time for a cover of *Eye of the Tiger*. The last song—great songs and great communication.

After a short delay, **Sons of the Desert** took the stage. I had never heard of **Blowdowns** and I liked it and pulled it off quite well. There was a whole bunch that they're one of the most popular West Island bands and the kids proved it. This was my first time I saw **Emergency Radio** and they played a great set. I will have to go back for another, as well as the rest of the shows I attended.

Another short delay to change gear and the **Doobie Brothers** set off around 11 o'clock. The band was a bit of a letdown, though a few songs were a bit of a new ground. I had some fun with their great guitar solos. They were really energetic and had a great place during the show. The kids were very into them. I saw **Forster** follow **Blowdowns** and **Emergency Radio** and the people maintained a great, cool, mellow set.

They did a cover of **Stand By Me** alone. Now (**Emergency Radio**? **Blowdowns**?), which was a bit odd. They then got into a cover of **Hotel California** and pulled it off quite well. There was a whole bunch that they're one of the most popular West Island bands and the kids proved it. This was my first time I saw **Emergency Radio** and they played a great set. I will have to go back for another, as well as the rest of the shows I attended.

This last show was a bit of an exhaustion and risk my life set for 2 and 20, feeling centered and well-cultivated. It was a well-organized show with good performances. **Johnson**

7 Seconds, Circle Jerks
Foothills Electricians

July 17

The first 17 I arrived at **Foothills** it was 5:00 pm and after a few hours of waiting to gather in line. The lines opened staggered to six, and by six the place was packed. I didn't think I had ever seen a show as crazy as this in all of a good set.

This last show was a bit of an exhaustion and risk my life set for 2 and 20, feeling centered and well-cultivated. It was a well-organized show with good performances. **Johnson**

completely the pit, over the last few sets, and for the last 30 minutes of the show. And you thought the last set was bad. I can't get over how much I loved the **hoppers** have a tough job, but I think they could show a little bit more tenderness, especially at the all-time shows.

By the time the **Circle Jerks** came on the stage, the country and friends, the party's at it. The **Jerks** played a fast, long and with its fastest pace and present more such as **7 S.**, and **F.** **Forster** and **Circle Jerks**. Making the **hoppers** play a bit more. **Forster** and **Circle Jerks** and **Wolff** and **my Struts**, the **Jerks**' audience brought the greatest response from the crowd. The **circle Jerks** kept up well, and had fun. They have fun through the last few songs. **Forster** and **Circle Jerks** and **Wolff** and **Struts** and **all the band** of the stage and behind the **hoppers** in the mosh-pit, another voice we have all come to know and love.

All in all, real energetic performances by both bands, especially the **Circle Jerks**, and in my opinion, one of the best shows this year.

John Stark

The Savage Garden
American Rock Hall

Considering the smaller-to-medium-sized audiences at this year, the band stuck it out there to the end. The **hoppers** was cleaner out, to mention the audience at the sound system. To quickly the notion, the band had to play a few more sets, which didn't help.

Nevertheless, the five-piece native **Maritime** band breezily played solely original material, showing lots of emotion and friendliness. The **hoppers** was cleaner out, to mention the audience at the sound system. To quickly the notion, the band had to play a few more sets, which didn't help.

The **Savage Garden** was the first band to play and was a bit of a new ground. They were new to the scene, but they were a show to be reckoned with. The **hoppers** was cleaner out, to mention the audience at the sound system. To quickly the notion, the band had to play a few more sets, which didn't help.

As the final point of the band, the lead singer was a bit of a letdown. The **hoppers** was cleaner out, to mention the audience at the sound system. To quickly the notion, the band had to play a few more sets, which didn't help.

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Taken from a novel by **Eric Ries** **The Savage Garden** have a presence about their music that just might get them some where.

Stuart Chisholm

MDC, Fals-Safe, Birth Defects
Foothills Electricians

So I was expecting the **Birth Defects** to be ... so much for rapid preconceptions. They were really rocked. And I was wrong. Sure, if you got into their music, you'd be fine. If you didn't, then you got a nice solid country sound (except the metal end) and they really kicked around the stage.

Sound like they got screwed in the mix on one of the last songs. **Fals-Safe** was a bit of a letdown and sound that either fell flat or made you cringe, or mistakes and make 'em money. Nice banter, too.

And talk about banter, **Fals-Safe**'s was so big it was taller all over the place. Big



PHOTO: STEVE DOLCE/CF

hunks, big ass, huge bosom, the band keeps going, better than ever. They're **Maritime**'s best representatives of the place we call the bands. The whole thing really tickled and they blend the country and the California blues away, away, away.

MDC were the last band to play and were second with a band that was with a few shows that was loud. **Blowdowns** **Mega Head** tried to be a bit of the same, but was a bit too much. **Forster** and **Circle Jerks** and **Wolff** and **Struts** and **all the band** of the stage and behind the **hoppers** in the mosh-pit, another voice we have all come to know and love.

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Beth DeLoach

coming to **Montreal**. Bad thing was the **hoppers** was cleaner out, to mention the audience at the sound system. To quickly the notion, the band had to play a few more sets, which didn't help.

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people sample

like they were **ON STAGE** and in the **empty** **stage**, the **crowd** wasn't in it. Not yet, maybe at a beer bath, next time."

She said: "Then came **Comper**, and how. **As California** they are all about their music. But what amazed me was their humble collective attitude. They were surprised to receive a warm welcome from a Canadian city, and a treat to the **hoppers** in **Montreal**."

With a track from their new **Our Beloved Revolutionary Sweetheart**, then flowed into some stuff from their older LPs. At the beginning of **Circle Jerks** **The Skid Row** (the **hoppers** were cheering), then **Circle Jerks** and **Wolff**, and everyone stopped in a daze during a new instrumental, **Eye of Fortune** (d. 2. The set was long and wonderfully aquiescent).

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The **hoppers** was cleaner out, to

who did what. Voilà Du always did.

Then Basquiat guy took off his pants again: "Moi, l'en n'est pas de problèmes sexuels." Haha! Haha! Haha!

One slightly disgruntled and decidedly female spectator remarked, "I never heard a three-in-one and I have to look at that thing." While a slightly more enlightened observer, again female, reflected, "A penis doesn't bother me as long as it's not stuck in my mouth, you know."

While they did their best as "blatant chavs" on the trolleybus and coke brutes of Metro-Police and the depressed consumer customers of Mad Dog Burgess, they didn't say a word about Pogo-Schindler when they opened house. —Forcing them to perform on this particular occasion.

At the end it was just another symbol of the class saw they didn't have and the star of the show was a man in a tuxedo. I mean "I've seen one!" but after you've seen them 10 times it wears a little thin.

Ein kleiner nachruck muss... —

—Zengren '88
And that's the pessimistic note.

Janice Taverne

One Free Fall, The Tragically Hip

Les Fourmilles, Gatineau

June 18

The One Free Fall tried to buy the audience's affections with free beer. Not an effective strategy since no one showed up an hour later. Their homebrew offerings to the bar clientele continued throughout the set.

With lots of energy and unimpressive lyrics they put an A for effort. A perfect



PHOTO: DÉRÉK LEBRÉO



Seven Seconds.

PHOTO: ROLLA V

mixture for the absent crowd. With every beat of the drums the stage floor shooked. I mean it was about as carefree as could be the band drumming into the Pastrana's underwear.

Plenty of hair and feedback were notable. The audience tried to jerk off his hair but failed. Their homebrew offerings to the bar clientele continued throughout the set.

The Tragically Hip graciously saved what would have been another wasted evening. Appealing to an older audience, this King-of-the-Hill band was a bit of a bore.

The dignity is in operation for playing such covers as Gloria and Santa G. Displaying a schtickish sexualty, singer Gord Downie seems to have attended the Jim Morrison concert at the L.A. Forum. Jimi, Sir. Johnny Fay had drummed himself into a frenzy by the end of the first set. Armed with a cactus name and an almost nocturne stage presence, these guys seem to play for the ages.

The band's live recording of backing vocals was impressive. But just when the show seemed to be over, Downie leaped off the stage in a fury of energy. "I can smell rotteness," he said, and the skeletal skeleton of humanity. By then the last of multi-colored mohawks was shaking.

While the opening band watched, a second, then third, then fourth encore was demanded. All cadrans were history.

Songkick

Jerry Jerry and the Sons of Rhythm
Orpheus
Secrets
July 7

I managed my way into Scream at about 10:30, anticipating a very rockin' show from the most popular local band. Jerry Jerry took to the stage just after I got there and unleashed their sheer god-like, honky-tonkin' rock'n'roll to what seemed an eager, but small, crowd. The band has gone through considerable changes in the last year, and the musicians rocked as hard and heavy as you would expect from a Jerry Jerry live-in.

The busin, who also plays for the Wanneds, played in a manic fashion, his hair in the air all the time. Jerry Jerry, in (it was his first time with the band), had some very impressive solos along with the fine drummers. My friend actually noticed that the guitarist used some Jimi Hendrix and Little Feat licks. Jerry Jerry's *Grease Monkey* & *Drift*. They also unleashed into a surprising rendition of their classic song *Bad Jaws* with the crowd joining in for clapping of "Aww" and "Awwwww."

The band was not content with a much-requested *Runaway Love* and managed to get a few people dancing on the edge of the stage. Their guitar soloist, who helped them to keep loose to their rockin' style, but on an all blues song by Albert King, although I don't know the name of the song (narrowly, nor did the guitarists). They also unleashed to rock hard with a mix of the set, playing *Police in the Arrest* after *Bad Jaws*. It had to split to catch the last of the house. A great show, but a small crowd (maybe because the price was a bit steep). Thank God for the air-conditioning.

IndieStar



PHOTO: DÉRÉK LEBRÉO

ARCMTL 2023

FILLER



By the way this column has and will always be written by Warren "Mr. Wonderful" Campbell.

Just some thoughts on the Just For Laughs Comedy Festival and what did well and what didn't.

—Those 50 best jokes from the festival that the Gazette did could have been easily called the 50 most boring jokes or the 50 most misleading or irrelevant jokes.

—The outdoor shows were more entertaining but how about making the stages higher so that the first couple of rows can see what's going on. Next year how about putting the French outdoor shows on while the English indoor shows are going on and the English outdoor shows on while the French indoor shows are going on. Just a thought.

—Is the festival getting worse or are Montreal audiences getting jaded. During Just For Laughs there were at least half a dozen standing ovations during each show, now only one at the two galas I attended (Doris Lessing and Coen De Soto).

—Why did the Montreal comedians (Benoit & Blain, Denis Lacourie, Les Fourmis & Lorne Elliot) shine while the other Canadian comedians (Les Foster, Al Simmonds & The Second City Theatre Troupe) just plain suck. Second City's improv fame continued their reign with horrible "heat" of skin. Foster was your typical Canadian eight-bit comedian and Simmonds was just a crappy magician and singer.

—Sea Monster was appropriately named. You just have to see this movie.

—Marcel Marceau I didn't see but I didn't hear him either. Sorry that was too easy.

—Is Jerry Edwards the GG Allie of comedy?

—Gibert Goffred during the opening gala did the same act as two years ago. Funny yet redundant (Dept. of redundancy department?)

—Jeff Almanne had some funny bits but his static stage presence just got annoying after a while. I mean, how often can you hear "Do I have an ignore up now?"

—Renaud Shakespeare Company did Romeo & Juliet in fifteen minutes. But I am sure Wayne Gretzky was mentioned in the original version.

—Brett Butler who was dressed like a "tribal art teacher from Sarajevo" was funny but needs more material.

—Eric Phillips was Eric Phillips.

—Loui Andress wouldn't pick George Bush for his softball team.

—Sea Monster's weight problem got worse while she went on the pill, as promised the pill proved to be an effective contraceptive.

—Louie Elliot wanted to unwrap the "loony" when he first saw it to see if it was a weasel or a weasel.

—Don Herrera was the quintessential nightshift stand up comic even when he parodied one.

—The CBC show on the last day of the festival proved that they haven't learnt how to film comedy or put a good highlights package together. John Candy was useless as an MC especially when he did a bit that Dave Broadfoot of the Royal Canadian Air Force was born for years. Some of the choices for the television show were just plain embarrassing.

—Forrest Gump (John Goodman) was the best. I mean, the Sea Monster, Eric Phillips, Cheri Oteri (who initiated all five of the Jack Palance's) and Mark Breslow who is the lead boucher of all 15 of the Yuk Yuk's comedy clubs in North America.

—Oh yeah this column always has been and will always be written by Warren "Mr. Wonderful" Campbell.

HAH AHA!

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PHOTO: RULA

Just over a month ago, Sudden Impact came down from the Queen City to play *Frontline*. Even though the club wasn't exactly packed, and in spite of being plagued with technical difficulties, the band still put on an exciting and entertaining show. That night I had the pleasure of interviewing them.

RearGarde: Let's start from the beginning. How did Sudden Impact get together in the first place? [Weren't you called Micro Edge at one point?]

Sudden Impact: What happened was we were all part of this whole skateboard thing. We started skating back in like '77 and there was a big huge craze back then like there is now today, in certain parts of the world. Bands would die off and a lot of us just kept on skating. And what happened was a bunch of these guys who were totally skate crazed started meeting each other at gigs and stuff like that and started realizing there's local Toronto bands and there's still skating in Toronto, and people who were just into skating and starting their own music together. One of that, those same interests created friendships like me and Scott and Reid. We were just into partying and skating

as obsessively though.

RearGarde: Do you have a follow up album planned for *No Rest From The Wicked?*

Sudden Impact: We've finished our second album. It's just waiting to come out. It'll be very very soon, a couple of weeks. It's been waiting and waiting and waiting. It seems like it would take forever. Every band goes through the process, but we're happy with what we've got and it should be out soon.

RearGarde: Is there any change in direction from your first album to the new one?

Sudden Impact: Lotsa change. We don't play quite as much as our old stuff. Everything's a lot more complex, more refined, I guess. And it's not really deliberate either. It's just a natural outcome of playing together and hanging around. In a few years, your interests change and the music just progresses as we change as people, which is really good because what would happen is just out of date music and it's a honest mistake in choosing its direction and some people like it. It got really bad for a while, people were calling it all this mean influence which

you listen to now?

Sudden Impact: Oh man, a whole bunch of stuff, everything. Like you wouldn't believe it, bands like The Swans, Sisters Of Mercy. I get into newer and newer different kinds of bands that went from hardcore or even punk influence and created something totally new, a whole new style. The last

the business for themselves. Because tonight it just so happens they were cursing each and every single person, even people who look old for some sort of LD. I've been told that for this show they were particularly heavy. That was a little bit of a bummer but we got up there and it was hot and we still rocked out. Then I had a little problem with my

people to know the new tunes because we've got ones which we think are just as happening.

RearGarde: Okay, if you could be any mass-produced marketable toy, what would you be?

Sudden Impact: OK man, I'll just be one of these fucking balls. You know, these balls which are round and they have a snap hook on them and you can snap (go) ball. Last time I was in Montreal, I was walking down St. Denis street and this guy's got this big eight by twelve patio with black and white checkers on it and he's also got a little table set up with two wine glasses on it on a wainet tray. He starts talking to me and I'm like, "What?" I can't really speak french too well but I listened to what he had to say and what he said was, "If you look in the restaurant next door I have a floor that's exactly like this," and I look in the restaurant and sure enough he had a black and white floor. He then said, "What I want to know is whether or not I can get you to serve me beer in there because these are being sold only on the black squares. So I'd like you to hop up and down on the black squares and come to the table and serve me drinks." He goes, "Come on,



albums I bought was the new *Doljits*

RearGarde: Being from Toronto, how do you find audiences in Montreal differ from those in Toronto?

Sudden Impact: There's a lot of differences actually. Toronto's sort of spoiled with a lot of bands. There's a lot of good bands that come out of there. In Toronto there's a very loosely linked scene that's more into the underground of our shows. There seems to be this great suburban crowd. We get a lot of people up front, they know our tunes, actually they kind of know us personally. In Montreal, it seems to be so much more of a gamble as who is gonna come out. I think the audience is much more into picking and choosing. You know, "I want it here, I want it there, I want it there" if it's in a different location. If there's too much competition, if they're just not into going out party, although it seems like a party town. I think Toronto has the biggest scene and that's why there will be a lot of shows this summer, for example, that aren't going to hit Montreal because promoters are more confident they can draw in Montreal in Toronto.

RearGarde: What do you think about the show tonight?

Sudden Impact: Oh man, it was pretty fucking crazy. First of all, we didn't have the biggest crowd because apparently there was a show at the place right down the street. I don't know what's going on but it seems like there's a little bit of a conflict between promoters. Maybe some promoters want all



bass amp, it just died on me. So the other guys in the band went into a Sacrifice show which was cool. I don't know if we had a lot of Sacrifice fans in the audience who recognized that tune but anyone we eventually got over there that, I ended up playing through a Marshall. The stage was basically covered in gear and we have some fans and play some old tunes. What's really frustrating is that our album has been so long coming out that all everybody knows is our old stuff which is really old. But we still were playing things like *Krebs on Tracis*. We were going up against his band, the O.J. I wanted to play his stuff and we never got to do it. Anyways, the crowd was dragging me, offering me a dollar to do it in the city and I started hopping up and down and he got real excited because I could do it but then he started babbling at me more and more in french so I had to run away. I probably have been a big star on french TV, who knows. Anyway that was crazy and I've seen those toys and they're really cool. I have a lot of fun so I think that's a pretty cool marketable toy.

Interview conducted by Selina S.

and the music just came out of that. Micro Edge was something else that Reid was involved in but we were all hanging around the same circle of friends anyway. When that fell through, Sudden Impact kind of rose out of the ashes. That was way back in '84 and since then we've just kept on.

RearGarde: Are you still into skating now?

Sudden Impact: Sure, once in a while, I skate and Scott skates sometimes. Not

so much. We're not trying to be a half-assed second-rate metal band. You just can't listen to hardcore bands for five years and keep playing hardcore. Even the original hardcore bands didn't come out from listening to hardcore. They had other influences. We're trying to do the same. Now we're creating our own with metal influences and we're going beyond that now.

RearGarde: What kinds of bands do

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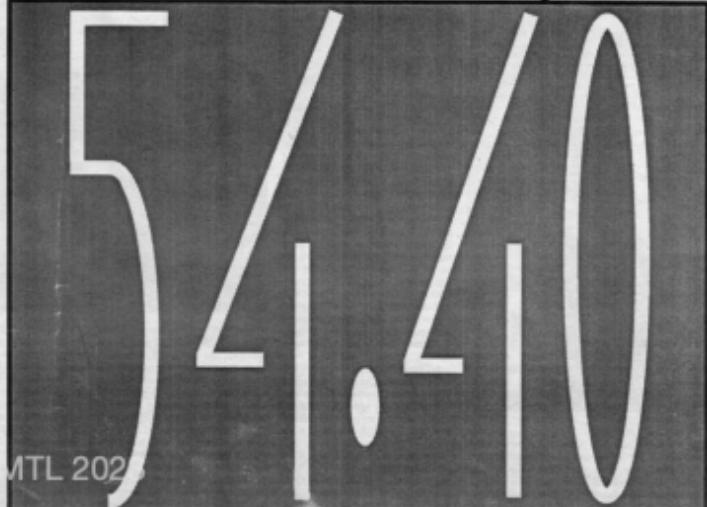
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By Warren Campbell

The recent French rock festival, Festival International Rock de Montréal (FIRM), was a combination of the annual summerfests that try to expose French bands to the audiences in Montreal. It seems that the French bands tend to take the winter off. One exception this winter might have come to the *Wélate* Festival, which was held in December in Montreal. FIRM was one of the bands that played what could be called "second" at the CKOI-sponsored *L'empire des Futs* Stars competition.

The members of the Vilain Pingouin are by no means rookies to regular clubhopping; lead singer Rudy Caya and drummer Michel Vaillancourt are ex-members of *Les Taches*, guitarists Rodolphe Forier and bassist Frédéric Bouchard were members of the now defunct Handover, and guitarists Benoît Bégin and guitarist Claude Bégin was in *At Five*. Guitars and basses are becoming as common as guitars in bands these days.

Together they're now known as Vilain Pingouin and have performed only about 15 shows since October '86. Most of their shows have been "gig gigs" according to guitar player Forier.

"We find it better to only do good shows than to play for 10 people. It takes a lot for us to do shows so we try to save money for 'important' gigs," adds bassist Bégin.

Vilain Pingouin's music has been described as a mélange of Country-Rock with some lightweights. Pop thrown in. The Country-Rock sound shines through mostly due to singer/guitarist Rudy Caya's strong affectation and songs like "Steve Caya." "He's a definite influence," says Caya. "He even talks like him with a 'ddle' Forier."

As for Caya's songwriting, his lyrics are political in nature but not your standard party system politics. "I just write what I feel. I don't care if it's right or wrong, if it's right. Anybody can do that, you can even say that's right."

On their original six song demo there are two songs that stand out for their view of current events. "Afrique" and "Sud" which is obviously about the problems of South Africa. "I wrote 'Afrique' because I wanted to write a song to *Il Mondo* by Soul. This song was written by Caya as his feelings for the Federal Government's reparation of land from black farmers. "The government took the land away and the new airport has been built on it," says Caya.

While some French Rock bands in French and others try to make a breakthrough by singing in English, Vilain Pingouin is trying to break the market by singing all their English songs in English. "English is the language of rock music," writes in English. "Caya found a melody and get better lines in English. Some of my songs can't be done in French but most can be sung in French also. I just have to be careful what words I use."

To date they have only played shows for predominantly French audiences so they have really only per-

Cold Comfort

Learned the French versions of songs. At the end of September and in October and November they'll be making their first forays into the English market, mostly through Ontario and Western Quebec so they'll be performing in English and playing the English versions of their songs. Caya though has no qualms about playing French songs like those to Toronto. "No, I'm not afraid to do them. I just hope people will stop and listen and try and get the feeling of the lyrics. For instance in 'Steve Caya' I think a lot of people don't know that Michael Jackson and John Cougar Mellencamp are singing about."

Caya's view on French culture are not too kind. "I



never saw French television. I love the French language and speaks it all the time, but that stuff we get from French is all congressional." In fact this view can be heard in Caya's songs. "I want to sing in French, I want to be used for Rock music. I want to sing in French, then people started telling me that I don't sing like most French people."

As for Vilain Pingouin's choice of singing in French that is not the case. "I'm not the only one that sings in French," Forier continues his feelings on French music. "French music is a good place for French music. In other bands they just try to sing in English and it's not fucking French but right now I really like French."

These choices of predominantly picking French songs for their demo (5 of 6) was purely business. "It was mainly a French demo because we were using it for the demo and it was a good demo," says Caya.

One of the more successful contests Vilain Pingouin entered was the *L'Empire Des Futs* Stars contest which was sponsored by French FM station CKOI. They didn't win the contest but were mildly successful in that they were one of the bands that ended up in one of the "final four," this resulted in a final show at a packed Spectrum.

The four bands were diverse in style but Les Pingouins were the only Rock group. "We just tried to do what we do best. We're not a blues band or a folk band. Forier: "The other bands that were in the finals were more polished, more commercial. The judges were people who are with *Céline Dion* so they were looking for stuff that was in a bit more taste than what is."

Caya's opinion has been a problem for the whole set-up of the final night of the judging. "The whole thing just wasn't my style. All the chairs at the tables up front were removed. Everyone I had to sit down, most of the people that were there were there just to see the show. I just wanted to sit down and have a beer. He did have nice things to say about the organizers of the show. They treated us well and they did it in their way. They I was just surprised that we won all that way."

Now that they've won the contest they've won a tour of Ontario. "We're going to play in Ontario, but the first show up as we would be described as second place finishers. The winning group was a synthesizer group called Laytron Twit and *Wélate* Pingouin received special commendation for their lyrics."

Based on their future shows in Ontario they'll also be heading to France next summer for a large festival called *Prinempis de Bourges*. "It's the number one thing these. This year both *Midnight Oil* and *Majesté* were some of the people who went in it," says Forier.

"They're going to wear they're best costumes when they go."

Bacon Bits

By Patrick Hanon

My first exposure to Pig Farm was their opening slot for the Doug Sahm's back in January. I found myself completely taken by their energy and awareness of clever songwriting. The freshest thing to come out of Toronto in quite a while. Big kids come up with a really strong and sensible country edge among some decent and controlled thrash. I managed to score for them on one of their more recent visits to Ontario to find out just where this twang came from anyway.

"I grew up on a farm," explains guitarist and vocalist John S. Baker. "In the south, that's where I grew up, there's a blues tradition with acoustic guitars, and then I bring them in and we change them into a rock'n'roll type of thing." Okay, that explains the twang, but what about the thrash?

"I just learned how to rock'n'roll last year, it's the truth," continues Baker. "I saw a *Soul Asylum* show and a *Raiders* show, and I figured out what distinction is for."

Pig Farm are doing "Euro-punk shit" as they described it. Along the way, they lost a bassist/vocalist, and for the last year, they've remained a solid trio, rounded out by bassist John Desautel and Leslie Baker on drums. They really can't explain where they've come to in their present sound. Evans' folksiness is definitely a factor, but



before there's always something going on."

"Any never get a really good reaction," continues Baker. "I think Toronto audiences have been spoilt, as we get better responses in Hamilton, or wherever. Toronto's really imagined for excepting an opening act, or playing with other local bands who are our friends, like *No Mind*."

"Don't get us wrong though," says Baker. "We're not the only ones not playing in Toronto. Bands like the Rheostatics are putting records out, as are *No Mind* and lots more. Toronto is just very similar. Bands figure they can live in Toronto, play there and in southern Ontario, and come out with a record contract. It's not always the case. I've seen a lot of good bands come and not be noticed, and it's because they don't understand. You gotta get out of town."

This get-up-and-go attitude landed them a western Canadian tour last summer, which proved successful, and the band has a record coming out very shortly on the X Label, sharing the label with the Rheostatics.

The band's official handfull of commercial thrash and should have satisfied the ones who enjoy music in the vein of the Meat Puppets, and I bet they don't even mind the comparison.

Their five sets are pretty energetic with some pretty commendable guitar work from Adam Evans. Reckoning covers of the Meat Puppets' "Lust and Rhinestones" *The Reel* and "I'm Not a Rocker" and original songs that feature performances by *Midnight Oil* Sustie, *JM McElveen*, and the great *G.R.J.F.* which opens most shows.

"I've been bugging these guys to do more for a long time," confesses Evans, "and songs like *JM McElveen* are just extensions of some of the experiences of driving through the Virginia Mountains, and then coming down into the valley, and then driving through the Rockies is kind of a driving song, you know."

Pending the album release, Pig Farm plans more touring for '88, and are very optimistic about the future. "It's hard to be objective about the band really, when you're that close to it," concludes Desautel, "but I guess people like it, I guess."

Yup, we do.



Becker claims it's just a matter of each member's "different influences meshing into one."

They are also quite a tight musical unit for a band only a year out of the cradle. "We're real rockers that way," says bassist Desautel. "We're not a bunch of pretenders." Becker further backs the point by adding, "We just seem to have the right chemistry among us, and we practice a lot too, and that always helps."

Though their home is Canada's biggest musical centre, they really don't see it as much of an advantage, but almost a disadvantage. "It's a bit of a negative, we think," says Baker. "It's like a place that's not well known, it's not well liked."



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you will know what I mean! Overall the album is a fair mixture of various types of beats. The only drawback was that the vocals were not always sharp, but nonetheless, this is a fun album. (Vergil Records) *Pliee 2*.

The Cynics, *Twelve Flyin' Up*
This album features twelve cuts previously recorded prior to the spring of 1982 when all the band members were still living. This band from A—SHOTTY—ca's industrial/wasted tunes is a 60's style music. If you are in the lair familiar with and have liked their music then you will be drooling over this one. It's a great album. *Twelve Flyin' Up* and *Feasted* are cut such as *Creeper*, *Upsetters*, *Toss Her Head* and *Trat*. A hit on the regisite side. The Cynics were trying to capture the 60's party music scene in the 80's. I think they are trying this genre with less success. (LHM 4075). *1458 James Street, Guelph, Ont L1M 4G7*.

Pliee 3.

Aggy Pro, *Joiner!*
I just about grew up on Aggy after his last album *Bliss*, *Bliss*, *Bliss*, but this latest shows a little more promise. The brittle sound of the guitars and the keyboards and the fact that *Bliss* is nowhere to be seen is a definite good sign. The first song on one, *Gold Metalians* sets the pace for the whole album; three or four chord tunes, heavy guitars, keyboards and drums. The guitars sounds great sometimes at times, especially when he tries to spice it up by singing like *Billy Idol*. But the last song on the record, *Spacebound*, looks much more towards the *Strangers* sound, although less energetic, is a step in the right direction. (A. M.).

No Friend, *Hand To Corp*
Yup, it's fast, it's cleaned fast, unbeamously fast, but good, damned good, unbeamously go, well, not that good, but good. It's a heavy dose of straight up aggressive hard rock. It's a band you can't wait to come when they play local. (*No Friend*, 475 Fox Glove Rd, Kynsna Pt, 46293).

Pliee 4.

Red Friend, *Hand To Corp*
Yup, it's fast, it's cleaned fast, unbeamously fast, but good, damned good, unbeamously go, well, not that good, but good. It's a heavy dose of straight up aggressive hard rock. It's a band you can't wait to come when they play local. (*No Friend*, 475 Fox Glove Rd, Kynsna Pt, 46293).

Pliee 5.

Fat...*Places For You*

Cloud hovering noisier jets with a dash of jazz. These guys sound like *Massacre* sometimes but lack form in a few of the tunes. They sometimes sound desperate to impress with their guitar solos, but lack form of guitars and not with any harmonics or melodic form. This is a big problem with this noisier acrobatic movement. This becomes becomes as end. (Amot Records, P.O. Box 1739, Danvers, Mass, 01923 452).

Pliee 6.

Paradise, *Product Of Imagination*
The cover has an art painting of a dragon type demon. The back cover has this West German band holding their axes and drum sticks. Why do I say it's West German, because the band is from West Germany. This could be one of the most monotonous albums of the 19772 Remember Zep (P) 17? *Kiss A...C'mon I'm A Special Target*? *Mobs these to the side with their heads down*? *Amot*, *Stomach Corporation* these additions has added *Jessie*, *Corpse*, *P.D. Box 542*, *Sure*, *R. Montreal, Quebec, H2C 3M2*. *How Do You Piece Of Toast Side By Each*

Corporse, *Debauch*
Mobs...it's a show in an inadequately hippie-like manner. Squish, is mutated poison, muted to the omnipotent. I'm not sure if this is a band from the 70's or 80's. This could be one of the most monotonous albums of the 19772 Remember Zep (P) 17? *Kiss A...C'mon I'm A Special Target*? *Mobs these to the side with their heads down*? *Amot*, *Stomach Corporation* these additions has added *Jessie*, *Corpse*, *P.D. Box 542*, *Sure*, *R. Montreal, Quebec, H2C 3M2*. *How Do You Piece Of Toast Side By Each*

Pliee 7.

The Grins, *Face Of Brutal*

Pliee 8.

The Grins, *Face Of Brutal*

Pliee 9.

Greg Miller

Los Carajos, *Fervoroso y Siguen*

Pliee 10.

Los Carajos, *Fervoroso y Siguen*

Pliee 11.

Los Carajos, *Fervoroso y Siguen*

Pliee 12.

Los Carajos, *Fervoroso y Siguen*

Pliee 13.

Los Carajos, *Fervoroso y Siguen*

Pliee 14.

Los Carajos, *Fervoroso y Siguen*

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Pliee 17.

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Pliee 18.

Los Carajos, *Fervoroso y Siguen*

Pliee 19.

Los Carajos, *Fervoroso y Siguen*

Pliee 20.

Los Carajos, *Fervoroso y Siguen*

Pliee 21.

Los Carajos, *Fervoroso y Siguen*

Pliee 22.

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Pliee 23.

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Pliee 29.

Los Carajos, *Fervoroso y Siguen*

Pliee 30.

Los Carajos, *Fervoroso y Siguen*

Pliee 31.

Los Carajos, *Fervoroso y Siguen*

Pliee 32.

Los Carajos, *Fervoroso y Siguen*

Pliee 33.

Los Carajos, *Fervoroso y Siguen*

Pliee 34.

Los Carajos, *Fervoroso y Siguen*

Pliee 35.

Los Carajos, *Fervoroso y Siguen*

Pliee 36.

Los Carajos, *Fervoroso y Siguen*

Pliee 37.

Los Carajos, *Fervoroso y Siguen*

Pliee 38.

Los Carajos, *Fervoroso y Siguen*

Pliee 39.

Los Carajos, *Fervoroso y Siguen*

Pliee 40.

Los Carajos, *Fervoroso y Siguen*

Pliee 41.

Los Carajos, *Fervoroso y Siguen*

Pliee 42.

Los Carajos, *Fervoroso y Siguen*

Pliee 43.

Los Carajos, *Fervoroso y Siguen*

Pliee 44.

Los Carajos, *Fervoroso y Siguen*

Pliee 45.

Los Carajos, *Fervoroso y Siguen*

Pliee 46.

Los Carajos, *Fervoroso y Siguen*

Pliee 47.

Los Carajos, *Fervoroso y Siguen*

Pliee 48.

Los Carajos, *Fervoroso y Siguen*

Pliee 49.

Los Carajos, *Fervoroso y Siguen*

Pliee 50.

Los Carajos, *Fervoroso y Siguen*

Pliee 51.

Los Carajos, *Fervoroso y Siguen*

Pliee 52.

Los Carajos, *Fervoroso y Siguen*

Pliee 53.

Los Carajos, *Fervoroso y Siguen*

Pliee 54.

Los Carajos, *Fervoroso y Siguen*

Pliee 55.

Los Carajos, *Fervoroso y Siguen*

Pliee 56.

Los Carajos, *Fervoroso y Siguen*

Pliee 57.

Los Carajos, *Fervoroso y Siguen*

Pliee 58.

Los Carajos, *Fervoroso y Siguen*

Pliee 59.

Los Carajos, *Fervoroso y Siguen*

Pliee 60.

Los Carajos, *Fervoroso y Siguen*

Pliee 61.

Los Carajos, *Fervoroso y Siguen*

Pliee 62.

Los Carajos, *Fervoroso y Siguen*

Pliee 63.

Los Carajos, *Fervoroso y Siguen*

Pliee 64.

Los Carajos, *Fervoroso y Siguen*

Pliee 65.

Los Carajos, *Fervoroso y Siguen*

Pliee 66.

Los Carajos, *Fervoroso y Siguen*

Pliee 67.

Los Carajos, *Fervoroso y Siguen*

Pliee 68.

Los Carajos, *Fervoroso y Siguen*

Pliee 69.

Los Carajos, *Fervoroso y Siguen*

Pliee 70.

Los Carajos, *Fervoroso y Siguen*

Pliee 71.

Los Carajos, *Fervoroso y Siguen*

Pliee 72.

Los Carajos, *Fervoroso y Siguen*

Pliee 73.

Los Carajos, *Fervoroso y Siguen*

Pliee 74.

Los Carajos, *Fervoroso y Siguen*

Pliee 75.

Los Carajos, *Fervoroso y Siguen*

Pliee 76.

Los Carajos, *Fervoroso y Siguen*

Pliee 77.

Los Carajos, *Fervoroso y Siguen*

Pliee 78.

Los Carajos, *Fervoroso y Siguen*

Pliee 79.

Los Carajos, *Fervoroso y Siguen*

Pliee 80.

Los Carajos, *Fervoroso y Siguen*

Pliee 81.

Los Carajos, *Fervoroso y Siguen*

Pliee 82.

Los Carajos, *Fervoroso y Siguen*

Pliee 83.

Los Carajos, *Fervoroso y Siguen*

Pliee 84.

Los Carajos, *Fervoroso y Siguen*

Pliee 85.

Los Carajos, *Fervoroso y Siguen*

Pliee 86.

Los Carajos, *Fervoroso y Siguen*

Pliee 87.

Los Carajos, *Fervoroso y Siguen*

Pliee 88.

Los Carajos, *Fervoroso y Siguen*

Pliee 89.

Los Carajos, *Fervoroso y Siguen*

Pliee 90.

Los Carajos, *Fervoroso y Siguen*

Pliee 91.

Los Carajos, *Fervoroso y Siguen*

Pliee 92.

Los Carajos, *Fervoroso y Siguen*

Pliee 93.

Los Carajos, *Fervoroso y Siguen*

Pliee 94.

Los Carajos, *Fervoroso y Siguen*

Pliee 95.

Los Carajos, *Fervoroso y Siguen*

Pliee 96.

Los Carajos, *Fervoroso y Siguen*

Pliee 97.

Los Carajos, *Fervoroso y Siguen*

Pliee 98.

Los Carajos, *Fervoroso y Siguen*

Pliee 99.

Los Carajos, *Fervoroso y Siguen*

Pliee 100.

Los Carajos, *Fervoroso y Siguen*

Pliee 101.

Los Carajos, *Fervoroso y Siguen*

Pliee 102.

Los Carajos, *Fervoroso y Siguen*

Pliee 103.

Los Carajos, *Fervoroso y Siguen*

Pliee 104.

Los Carajos, *Fervoroso y Siguen*

Pliee 105.

Los Carajos, *Fervoroso y Siguen*

Pliee 106.

Los Carajos, *Fervoroso y Siguen*

Pliee 107.

Los Carajos, *Fervoroso y Siguen*

Pliee 108.

Los Carajos, *Fervoroso y Siguen*

Pliee 109.

Los Carajos, *Fervoroso y Siguen*

Pliee 110.

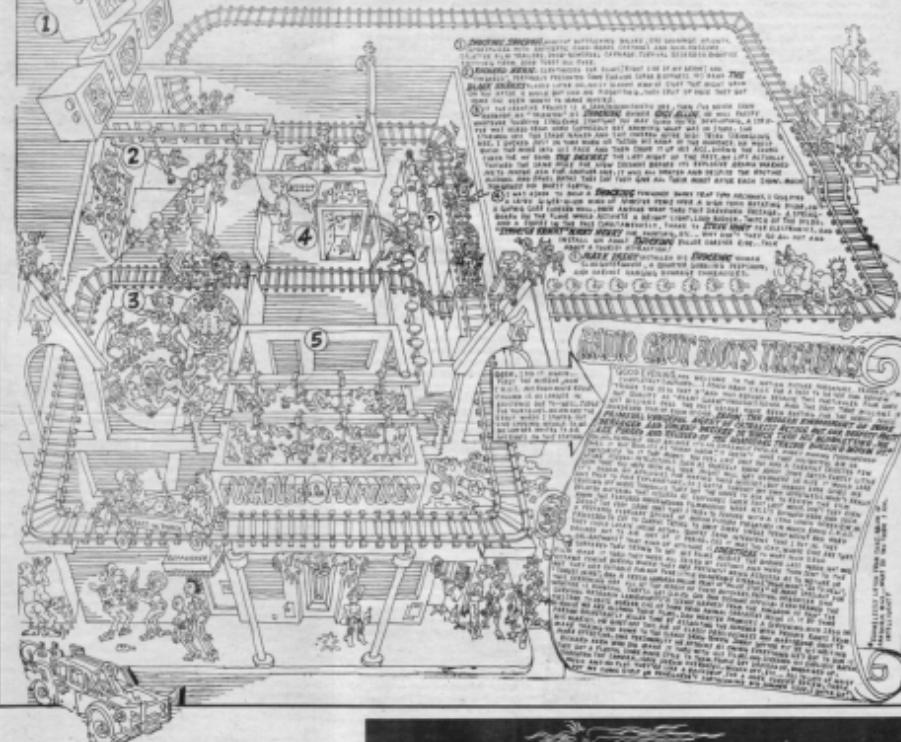
Los Carajos, *Fervoroso y Siguen*

Pliee 111.

Los Carajos, <i

DAUG. 1, 1988

RICK TREMBLE'S MOTION PICTURE MURDER GATOR FOUFOUNES FIRST INTERNATIONAL SHOCK ART FESTIVAL



Hi MOM!



GO JOHNNY GO



Being in this band 'I band' can only be understood anthropologically; with the house band, Johnny and I made music here on the modern music scene, there is no Johnny in the band. Johnny Are and the Dogs are a fairly new band to the musical music scene. They are presently working on their first album, have played a few shows in their home town, and are getting more exposure this coming summer.

RonGarde: Let's start with the standard stuff. How long have you been together and why?

Jeff: Andrew and I have been together for about a year and a half. The Dogs.

Andrew: That's right, the first incarnation of the band—there I can't come up with a year ago.

Carl: Then Tony came into the picture, and that's when Johnny Are really started finding his voice.

Jeff: I was lead guitar before Tony came in, and we discovered that I couldn't play lead guitar.

RonGarde: What's a fair category for

your music?

Jeff: All well, we try to stay away from pretentious (laughs), that's always been a concern of ours.

Andrew: We're not R&B if that's what you're going at.

RonGarde: Then what are you?

Carl: Ah, basement-purge-punk-rock-

Andrew: Stomp rock.

Carl: Stomp rock?

Andrew: Yeah, a stomp pump on a mike stand, that's what we do. It's noisy fun.

Tony: Well, R&B is noisy music. It's a way to let out energy basically.

Carl: A positive way to channel it as opposed to letting people...

Andrew: Letting it out original stuff?

Jeff: The stuff that usually stands out in jams as the most fun develops into our own material, as long as they continue to be fun.

Andrew: We don't like effects or overproduced music, that's what we focus on.

Tony: Effects were never the best—probably cover up for lack of musical ability.

Andrew: Without effects you're forced to play better. Right now we've been home, no effects, no guitars, no drums, and that's not even an effect in R&B anymore.

Tony: Yeah, and we don't drink beer anymore.

Andrew: Beer is not essential.

Tony: It's like the idea of effects.

RonGarde: So you guys don't do drugs?

Tony: Well, not as effects.

Jeff: That's right. It's not essential to the band. No, no—no drugs, no effects and we don't play for free.

RonGarde: What does the name mean?

Carl: Oh, oh.

Andrew: Well, a lot of us fit in with the name, like... Son of a stamp name.

Tony: Yeah, that's it.

RonGarde: I think that's what I do. How does it connect with the music?

Andrew: Well, we wanted a "son" and the "stamp" name. This was going to be a son, and Johnny is the logical next son, so Johnny and the something.

Jeff: I oppose the name adamantly.

Jeff: Hey, we don't like dissension in the band.

RonGarde: What do you oppose?

Carl: It's okay to be rebellious, but adolescent and juvenile gets to be a little



much... (long discussion about disagreeing with Johnny). Conclusion: it's a happening name.

Carl: The most important thing about this name is that you can really represent yourself in it.

Andrew: Names can work or against us. The sound of the band is the bottom line.

RonGarde: Is that why you black out the band names on your amps during shows?

Andrew: Oh no, not that! (laughs) It's just that I'm not.

RonGarde: How come?

Jeff: The rest of us don't have any names on our amps or guitars (laughs).

Carl: They're just plain speakers, that's it.

Andrew: It's like black boxes that make sounds. It's like the greatest essence of what a speaker is.

RonGarde: What about your Frost

Carl: Taping up a clean shirt changes the sound, and we can't have that, can we?

Andrew: We don't have Fenders. It's just up in the type of generic band we are. Most of our guitars don't have names on them,

and we try to make sure that our amps don't either. Generic instruments and generic R&B.

Tony: If we could get quality instruments without a name, we'd like that.

RonGarde: If you got a Fender, would you put black tape all over the name anyway?

Tony: Then it would be like a bad effect, and we're against effects. (laughs)

Carl: I like the ambiguous image. Attaching no name to something is, then, bringing the essence of what it is instead of all the names. It's like the name of the bass Andrew built, which looks like a twisted pile of junk but plays beautifully. After all, stickiness is sickness.

RonGarde: You mentioned your tour after the Great White Disaster (Guitar Player 29) that she had never had so much fun setting a band. What are you doing to your youth?

Andrew: I didn't touch her... man... back then.

Carl: Definitely in a show we want to be a party band along with doing stuff we believe in.

Tony: That was there was a whole night of digging through the '70s a revision of pop with the lighter the environment of the band, the band and the band, and the slide projections going. That show didn't all over the place, and the slide projections going. That show didn't all over the place, and the slide projections going.

Carl: Yeah, the band wasn't the only focus of attention. That show didn't all over the place, and the slide projections going.

RonGarde: How do you feel about the Monkees? Monkees music scene? Favourite local bands?

Tony: It's a stimulating scene for new bands. It's alive and it keeps them going.

Andrew: There's tons of bands out there. As for us, like any new band, everything that's happened to us has been a lesson. We've got nothing to lose.

Carl: I've got a love with the bass player from Talk Shop.

Andrew: Jerry Jerry's bass player. Wild man—guitar at the NME.

Carl: They were brilliant.

RonGarde: Any other thoughts about R&B and/or dogs?

Tony: Yeah, you can recognize R&B no matter who plays it—Bryan Adams, Chuck



Berry or Robert Johnson. It's that same chord progression. Same with dogs. Take a chihuahua and a St. Bernard. You utilized it's a dog although they could be really different. You can't tell the difference between a chihuahua and a St. Bernard. It's this generic thing with R&B and dogs.

RonGarde: Then how do you distinguish a dog from a dog?

Tony: Well, that's a fundamental question, isn't it? It's really a Platonic idea.

RonGarde: The essence of a dog—it's the idea that matters, right?

Tony: Yeah, we're chasing after the essence of it.

RonGarde: If you could be any manufactured toy, which one would it be?

Tony: Silly puppy because it's unpredictable.

Jeff: A slinky because it's a flexible toy. I don't think it's so much what I would be as what I would like to be.

Carl: An animal. I would be a dog.

Andrew: A dog. I mean, I don't know why, and it really doesn't matter anyhow, does it?

Interview conducted by Robert Rhythmn.



DRESSING FOR THE OCCASION



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OF HANDS GETS YOU IN TROUBLE!



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HOME SOME LAST
MINUTE NECESSITIES



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DUSTY PALE
SHIRT
TIE



THAT'S ALL FOR
NOW KIDS
NEXT MONTH



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SEPTEMBER 24

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